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eyed flat fish among the impalpable streamers. It is pretty and almost incredibly skillful, but it is not Chinese. Our own Chase making his dead fish on copper pans was almost more Chinese.

In "The Catfish," then, and in Yokoyama Taikwan's "After the Rain," where one almost hears the pagoda bells tinkling from their hollow in the muffled hills, we can see the best of new Japan. Much may be done by Japanese students in Paris, and something may be conceivably accomplished by the archaeologizing painters, but one cannot help thinking that progress lies in the native school which knows its China better than its Europe; their paintings will never be true Chinese, nor ought they to be, but they will stand on a foundation which has never failed any earnest seeker and which is peculiarly their own.

This Museum desires to express its gratitude to the gentlemen in this country and in Japan who made it possible for us to examine modern Oriental tendencies and it is hoped we shall have a similar opportunity each succeeding year.

Study Collection of Laces

A collection of representative laces of the period covered by the sixteenth to nineteenth centuries has recently been put on exhibition. This series is lent to the Museum by the Needle and Bobbin Club of New York, and comprises about sixty cards upon which are mounted small pieces of every sort of lace made in Europe during this period. While the collection is in no way remarkable for individual pieces, as a whole it is of immense value as a study series since here may be seen not only the development of lace making through the centuries, but also the methods employed in each particular technique. The reticello, matting and tapestry stitches of the filet laces are first shown in chronological order, followed by examples of needle-point and bobbin laces of England, Italy, France and Scandinavia.

The exhibition should be of interest not alone to collectors and the public in general but also to manufacturers of laces and workers in arts and crafts.